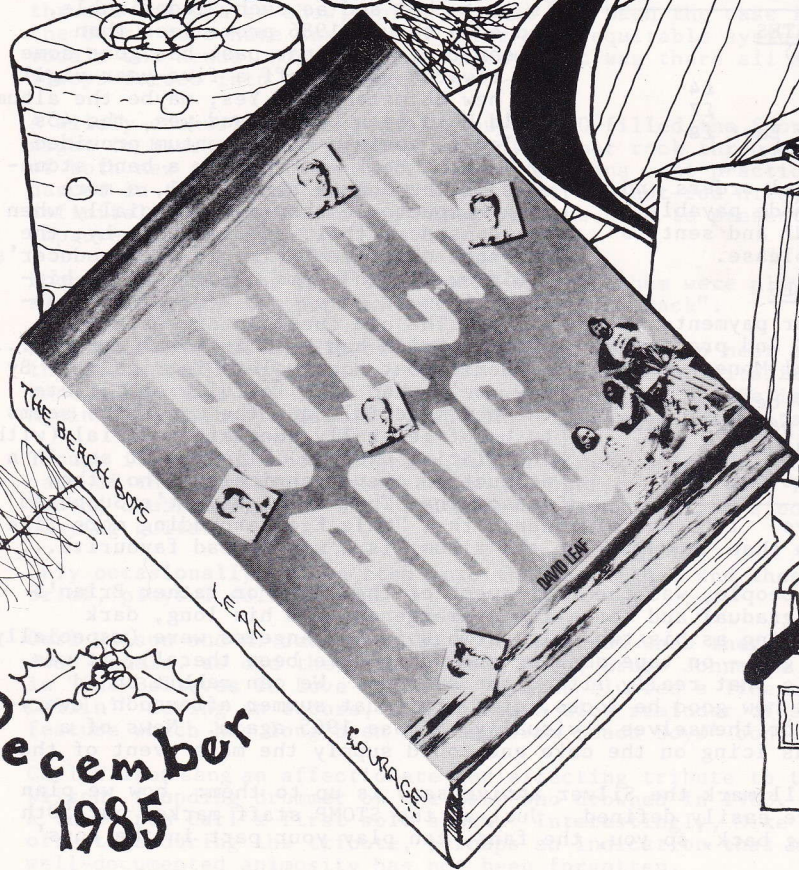
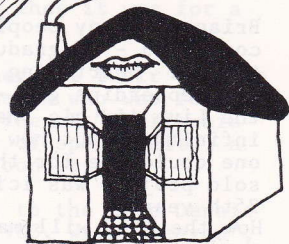


Back Boy Stamp 52



December
1985



BEACH BOYS STOMP - Dec '85

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To Be These Days. It's no coincidence that "Male Ego", sounding more like a BW production than anything on the album, is a widespread favourite...

Brian, to many people, was the real event of the year, or rather Brian's continued - if gradual and tentative - emergence from his long, dark tunnel. Heartening as his two solo outings in Los Angeles were (especially the Pepperdine gig - on tape amazing and oh to have been there!), it was the Live Aid gig that really lifted the spirits. We can rabbit on ad infinitum about how good he looks, etc., but that summer afternoon, everyone could see for themselves - visually, it was 1965 again. News of a solo project was icing on the cake and could supply the main event of the 25th year.

How the band will mark the Silver anniversary is up to them: how we plan to do it is more easily defined. Just as the STOMP staff marked our 50th issue by looking back, so you, the fans, can play your part in the Boys'

EDITORIAL



All things being equal, we should all be eagerly anticipating 1986 and the 25th anniversary of 'our' band... but the snag is, it all came a year early in a minor deluge of new single/album/video biography/new books, leaving one to wonder what, if anything, remains for the 'Silver' year. Vague hints and half-promises of more new product and overseas touring are currently no more than that, and the more jaded Wilson-watchers could be forgiven for resurrecting memories of the 20th anniversary debacle...

But the future, someone once sagely noted, is just that and as such, indefinable, and even should 1986 prove less than celebratory, the year past has gone some way towards paying off a five-year vigil for new BB material. Yes, maybe the album could have been bigger and yes, the 45s failed to sustain the momentum provided by "Getcha Back"... but for a band stone-cold in the charts since 1981, a more than respectable showing, especially when one considers that, as time went by, the presence of Steve Levine in the producer's chair swung (in terms of commercial hipness) from an asset to a distinct liability. The old question arises again: suppose Brian had been in total control... Academic, but nonetheless intriguing. By now, we've had time to fully assimilate the new material, and the consensus seems to be of generally adequate material (with one glaring example) slightly at sea in a production over-technical for no other reason than That's The Way It's Supposed

to sound like "Male Ego", sounding more like a BW production than anything on the album, is a widespread favourite...

25th year by simply letting us know your thoughts, feelings, whatever concerning the Beach Boys. Review your favourite album; tell how, when and why you became a fan; when you met Brian in the Radiant Radish; anything pertaining to the band and what they mean to you now and over the past years (does anyone out there go back all the way?). If it's not libellous, slanderous or too scandalous, we'll print it.

Christmas is a family occasion: the Beach Boys are a family band, so to the brothers, cousins and friends from all STOMP readers, a very merry Christmas and Happy New Year, however it's celebrated ... happy 39th birthday to Carl on the 21st... and a thought - and a smile - for Dennis, who would have been 41 on the 4th. Time heals and the memory is forever.

Finally, on behalf of Pip, Michael, Chris, Roy, Trevor, Andrew, Nick and myself, the compliments of the season to all our subscribers.

BACK ISSUES:

AGD

Sorry folks, the only back issue available is No 51 - £1 each.

CONCERT REVIEW

"BEACH BOYS SPARKLE WITH A NEW VITALITY"
(Indianapolis Star - 8.10.85)

By Jill Warren
Star Staff Writer

Just when we thought we'd come up with every excuse not to go see another Beach Boys concert ever again, the band comes along with a strong new album and a far more appealing live show.

Rather than let the consistently off-key Mike Love cheerlead his way through the entire show, which is what has been the case in recent years, the Beach Boys have instituted a far more equitable system of sharing lead vocals and hence, highlighting talent that was there all along but was always forced into the shadows.

A wildly enthusiastic crowd of about 8,000 filled the Sports Center Friday night to hear those legendary boys of summer rock through about 75 minutes of both new and old material. While the fans went practically nuts and danced in the aisles during the old surf and hot-rod hits, it was definitely the new music that inspired the band to present this greatly improved performance.

Four tunes from the band's new self-titled album were played during the night including the popular radio hit "Getcha Back".

No matter how nostalgic or delightful it may be to hear the old hits, the new material had greater fire. A new sense of vitality came over the band during the new tunes ("It's Gettin' Late", "She Believes In Love Again", "California Callin'") and the excitement was contagious.

Though it was hard to recognise him at first, Brian Wilson was definitely part of this concert. Clean-shaven and looking very much like the fresh-faced, chubby Brian of the band's early days. Wilson stood at stage left playing guitar.

Only occasionally did he step into the spotlight, and then it was for a brief, playful solo.

Carl Wilson and Al Jardine both sounded great when they got their turn on lead vocals, as did the "Sixth Beach Boy", Bruce Johnston who was featured in "She Believes In Love Again". Jardine fluffed a line of "California Callin'" during an encore, but it was a nice reminder of spontaneity, a feature which has long been missing from Beach Boys' concerts.

Carl Wilson sang an affectionate and affecting tribute to the late Dennis Wilson, founding drummer of the band who drowned in 1983, with "Heaven", a tune from Carl's first solo album. Interestingly, Mike Love remained off-stage during the tribute, perhaps an indication that his and Dennis's well-documented animosity has not been forgotten.

The band concluded the show with an exciting encore of "Good Vibrations" and "Barbara Ann". During the latter, John Cafferty and the Beaver Brown Band joined the Beach Boys. Then openers Flash Kahan also joined them for a final encore of "Fun Fun Fun".

THE SMILE BOOKLET

On first inspection, the uninitiated could be forgiven for a degree of disappointment tinged with incomprehension; no full song lyrics and the sketches... well, immediately accessible it ain't.

The problem, of course, is one of context, and is common to most BB archive material. Simply, it's all too easy to forget that the SMILE era is coming up for it's 20th birthday and that, back in December 1966, the prime function of an album sleeve was to inform the purchaser who it was by, what they were singing and to stop the disc getting too scratched and dusty. Printed lyrics were some six months in the future (SGT. PEPPER), booklets and the like even further over the horizon. Much is made of SMILE's ground-breaking musical stance (best briefly described avant-garde proto-psychedelic L.A. pop - or maybe not...), yet in its packaging SMILE would have been equally - though subtly - iconoclastic.

Consider: not a sign of any of the band on the front slick (REVOLVER almost got there first, and admittedly, it did omit the band's name...) whilst on the back, the tracks are listed in an order other than that of the tracking (an invitation to choose your own order, or Capitol's compromise to Brian's indecision?). Below, a group shot - but an arty one...

So to the booklet, and for 10 of the 12 pages, normality reigns with an excellent series of colour shots (subtitled "Variation on a Theme of Russet"?), introducing both the new member and uniforms (whatever did happen to those check shirts?), and rightly placing Brian at the centre of it all. Dennis smirks on page 10: maybe he knew what was coming next...

The sketches. Hmm. The song titles. Hmmm. The snatches of lyric. Hmmmm. Without hearing the tracks, confusion reigns. Having heard the music, one isn't that much wiser. But there is continuity here, if not exactly coherence; the "Smile shop" from the front slick features in a "Surf's Up" sketch, a lamp from which crops up in both the other "Surf's Up" drawing and the one for "Cabin Essence", which in turn lends a cabin to the "Home On The Range" cameo, the railway of which makes it to "Heroes And Villains". Elsewhere waves ("Vega-Tables"/"Do You Like Worms") and rainclouds ("Worms"/"Surf's Up") complete the chain. Frank Holmes probably heard the tracks, or at the very least seen the lyrics - and keep in mind that Brian held a watching brief. Yet mysteries and anomalies occur. Why the dominoes in the "Cabin Essence" sketch? Why the "Elements" suffix to "My Vega-tables" (unless we've been wrong all along)? I don't know. Somehow, I doubt Frank Holmes knows.

Nonetheless, the SMILE booklet remains an important, if somewhat obscure, cog in the Wilson machine, and one at last available to the fan at large via the reproduction mentioned in last issues news. Having been fortunate enough in the past to examine an original booklet at length, I can vouch that the colour reproduction is about 0.1% short of perfect and that the overall standard of the project is of the highest. Long-term subscribers will doubtless recall my general attitude towards the bootlegging of SMILE material, but in this instance - presented exactly in it's original format and not claiming to be anything it isn't - I can thoroughly recommend this enterprise.

AGD

BOOK REVIEW

THE BEACH BOYS by David Leaf

Back in the dim, distant, early days of STOMP (to be exact, Issue 16, August 1979), I said a few words about the original publication of this volume, then entitled THE BEACH BOYS & THE CALIFORNIA MYTH, and on re-reading the review some six years on, the crass arrogance of the scribe takes the breath away. Basically, I opined that the book wasn't anything like as good as we'd been led to believe it was going to be; didn't tell me too much I didn't know about the band and Brian anyway; and was, in parts, boring. I guess it must have been supper the evening before... Sure, the book wasn't perfect, and I'd stand by some of my other minor grouses (e.g. pointless photos occupying space better devoted to text), but my three major objections became more and more indefensible as time passed until they finally crumbled completely.

So, to new fans contemplating whether or not to purchase, I execute a complete volte-face and urge you to do so unreservedly (well, almost...): due to the very nature of Brian Wilson and the Beach Boys, there can never be a definitive biography - much less an autobiography - and I don't see anything better than THE BEACH BOYS coming along. Someday Hollywood will get wise to the dramatic potential of the saga of the Beach Boys, and hopefully David will still be around (and willing) to do the screenplay.

To those who acquired the book first time round, the main focus of interest is the sixteen pages of new material, and fascinating they are. The actual "what-happened-next" segment brings events neatly up to date, but, for me, the essential heart of not only the addenda but also the whole project is to be found in the chapter entitled 'Retrospective 1985', in which David outlines both his reasons for writing the book and his changing position with regard to his subject. On first reading, this section might seem to say more about David than Brian, but taken in conjunction with the subsequent 'Shades of Grey', forms the most lucid and tenable exploration of what we refer to as "Brian's problem" we're ever going to read. Discarding all the fripperies, Brian's problem emerges as... Brian. Even before he began dabbling with exotic cigarettes and the like, he was singularly ill-equipped to deal with everyday life, much less the frenetic existence demanded by his chosen profession. With 20/20 hindsight, Brian's fate was sealed the moment the youth of America first heard "Surfin' Safari" spring out of their car radios...

As noted above, I do harbour a small reservation about one point raised in the new material, namely that "... if I'm not just offering false hope, we can all look forward to new Brian Wilson material filling not only Beach Boys albums but Brian's own records" (the quote is slightly out of context, granted, but not in any way invalidated). As a Wilson acolyte of some years standing, there is nothing more I'd like to be able to do than to go into my local record store and ask for "the new Brian Wilson album". Nothing. As a somewhat jaded and cynical realist, I recall a 1976 issue of Crawdaddy containing an extensive piece on Brian and the Boys, during the course of which the writer was granted a preview of "California Feeling" and promptly went into raptures over it. Nearly ten years later, the track remains in the archives and anyone who has heard it cannot but argue that it is, in fact, appallingly average in all departments. When it happens I'll be at the front of the rush: I just don't really believe it will...

...Which is my problem and no reflection on the book (Anyway, David is a damn sight closer to the scene of the action than I - and who would you rather believe? Exactly.), which is an essential party of any Wilson/Beach Boys bookshelf. Someone lately observed to me that any reader of this mag not possessing a copy within six months or so is no true fan ... and for once, I agree, Roy.

AGD

LET'S GO SURFIN' NOW... (ON THE DINING ROOM TABLE?)

Not so long ago if you had a home computer and wanted to do something more exciting than your household accounts on it you were mainly restricted to substandard copies of arcade games or complex adventure games that took the player three years to complete. Then, programmers began to develop their craft and soon came a spate of imaginative programs including sports simulations. Apart from the usual field and track events, oddities began appearing like darts, bowls and skiing. Now for the "I'd like to try it if I didn't have to get my feet wet" brigade there is "Surfchamp" from New Concepts for the 48k Sinclair Spectrum. And a new concept it is too because not only is the subject new but you get to use a real surfboard!

After the loading screen (a pretty beach scene complete with surf shop and "Surfin' Champ" written in the sand) you are given details of wind speed, air and water temperatures before some jolly personal questions about you and your surfboard. That done, the game (game?... this is serious stuff) starts in earnest. There you are a lonely figure on the sand with those waves a'rolling in and your energy level shown on a big surfboard hanging in the sky. First problem is getting out among the heavies - I got considerably knacker.... I mean I used up a lot of my energy quota just trying to get past the breakers before I learnt the trick of sneaking up the edge of the screen to get into deep water.

Now comes the clever part. New Concepts supply you with a miniature surfboard 7½" long which is placed over the rubber keys of the Spectrum. With your hand flat on the board activating a total of ten keys underneath, you control your screen "self" just as you would with your feet on a real surfboard. As a wave approaches you turn towards the shore, at the right moment press key 2 to stand up and, hey man, you've caught a wave! If you're not careful you "wipeout" almost immediately but don't worry, you can remount pronto and catch another wave. Unfortunately clever clogs here updated his Spectrum to a "plus" some time ago (different keyboard) so I wasn't able to take full advantage of the unique control system but the potential is there to perform all the manoeuvres possible on a real board - slow and sharp turns, aerial turns, hang five and ten etc.... If you are in competition mode you score according to how smart you are but nobody's gonna beat World Computer Championship holder Jed Stone with 2,373 points. (For a mere 50p you can become a member of the World Computer Surf Federation.)

On the flip side of the program tape is a whole load of info including wave types, equipment, surfin' slang and illustrations of manoeuvres along with a brief history of the sport.

It has to be said that the Spectrum's graphic capabilities are somewhat limited compared to certain other machines but there is no doubt New Concepts have done a splendid job on a difficult subject. At £11.95 it is not a cheap program but you do get the surfboard plus the opportunity to purchase new "beaches" at only £6 each.

One disappointing note; New Concepts' director Norman McMillan informs me they had hoped to include some Beach Boys songs on the tape but, predictably, were given the thumbs down from EMI (cries of 'shame' all round).

"Surfchamp" for the Spectrum should be in your shops now with versions planned for other machines in the future - grab your wetsuit and give it a whirl. What next from New Concepts - a hang glider simulator with a miniature control bar screwed to the ceiling? I'll be first in the queue!

CHRIS WHITE



Special Christmas Bonus from The Beach Boys Little Saint Nick #5096

Their Single "BE TRUE TO YOUR SCHOOL" is now Top-Ten!

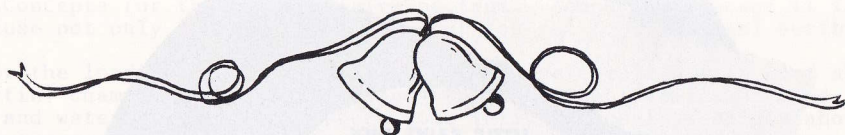


Study the text below and use your initial thoughts (clue) to fill in the missing title. Answer is lurking somewhere in the back of this issue.

TITLE: _____

Winter in Britain. Ice, snow - lovely? I gotta leave! I'll jet away Monday or Tuesday. (Perhaps Friday.) Soon be in L.A.: California and youthful life. Meet everyone? Greet Brian? Most idle dreams keep. I'll dream longer yet.

CW



Use the clues to fill in the spaces. When you have finished, the vertical column will produce an anagram of someone special. Answers in the back of this issue.

- [illegible]

1. A happy tragedy? (5)
2. How she did it. (10)
3. Close with a key on firm ground for Mr Carter (10)
4. Monsieur Proust's on the Light Album? (9)
5. "Dare I go, Nut?" I said for a change (1, 3, 6)
6. Carl on first name terms with most of PA sessions (8)
7. An added note wraps up Wilson's Extra Terrestrial noise (3, 6)
8. The tide is high for Parks (5, 2)
9. Marilyn or Diane for example - runs free in The Radiant Radish? (4, 5)
10. I, Falcon air perhaps, where you'll find the girls (10) (Anagram)
11. British Rail was beginning for Ian, alias Big Brother (5)
12. Dear R.T., The Double Dutch dealer (6) (Anagram)

SEAN MACREAVY

Before I'd managed to worm my way into Westlake Audio with 80% of the Beach Boys, I'd spent more than a few minutes on the phone trying to set up a meeting with one Stephen W Desper, the band's engineer 1968-71 and more lately for KEEPIN' THE SUMMER ALIVE. Why? Well, PET SOUNDS and SMILE aside, to me this was the BB's most interesting and productive period, and, as he'd once seen fit to respond to a letter of mine with a phone call (at seven in the morning, UK time!), I reasoned he'd be easy enough to fix a meeting with... but somehow, it wasn't working, and after the studio escapee, followed by something of a lost weekend with Jasper Dailey and a few others, I'd more or less given up on Mr D...

Thus it was pleasantly surprising to answer my room phone Sunday night and find Steve at the other end, asking me to meet him outside Capitol Records Tower just off Hollywood Boulevard. "I guess I could show you the studios there, and Western too: That sound OK?" I didn't disagree, and at the appointed hour was propping up a wall outside the Tower with an eye open for anyone looking like an ex-Beach Boys engineer. To his credit, Steve was but a few minutes late, and for the rest of the day very kindly chauffeured me around, discussing or playing Beach Boys music - released and archive - buying me lunch, guiding me round Capitol studios and tape library, United Western Recorders and offering an external tour (i.e. from the road outside) of Brian's Bel-Air house, the reality of which is every single bit as lush as the picture on the gatefold of SUNFLOWER.

The reality of the interview below is somewhat less tangible, as it was conducted at the varying locales of the Capitol Tower, Western, cruising up and down Sunset, parked outside 10452 Bellagio Road, the restaurant and Steve's house in the valley. Sometimes the tape was running, sometimes it wasn't, and a verbatim transcription would read very strangely as on several occasions, Steve was referring to the music then playing... so much as with the Brucie interview, I've grafted, transposed and, where required, slightly re-written the following to form a coherent text.

-o0o-

AD: To my knowledge, you first worked for the Beach Boys when you mixed the FRIENDS album in stereo for them.

SD: Officially, but I'd done some work for Brian way before that... I guess it must've been during the SMILE period. I made a water machine for him. It was a very interesting project, but unfortunately he was undergoing one of his more superstitious phases, and I got fired. All I said as I was leaving one day was "have a nice evening", and that was it - I was out! He got over it in a month or so... Anyway, this machine was a Chamberlind, very much like a Mellotron: each key on the keyboard, when you pressed it, activated a pinch roller which moved a tape past a playback head. It lasted about seven, nine seconds, as long as you held the key down, and as soon as you released the key, the tape would re-cue. Now you could record anything on these tapes, and Brian wanted to be able to play water drops on it. So, I hiked up into the mountains and recorded all kinds of waterfalls, babbling brooks and so forth, then back in town I recorded stuff like water dripping into saucers - and believe me, that's hard to do - and air bubbling up through 20 gallons of goo that I mixed up in an old oil drum. Reels of stuff like that, and I took all these different water sounds to a friend who'd invented a machine - and remember this is way back in history, before EMU's and Fairlights - that was like a harmoniser, only a lot more sophis-

ticated because it was mechanical. It was used in movies, and what it could do was change the pitch of something without altering its duration. So I took single water drops, and all the other noises, put them through the machine and made 25 copies, each of them a half step in the musical scale, so Brian would have 2½ octaves per sound, I think. All this took three, four months of labour, and at the end of it you could sit down at the Chamberlind and play four or five different kinds of water noises - single drops, running streams, waterfalls, gloops. And, of course, unlike the early synthesizers, you could play chords. So, I set it up in a studio, Brian came in, played it for five, maybe ten minutes, said it was very nice, and never touched it again. These things happen... Of course, when we came to do "Cool, Cool Water", the tapes had been wiped and the water drops had to be synthesized.

AD: Carl has been quoted as saying that Murry sang on FRIENDS - do you recall which songs?

SD: Very rarely Murry would go out into the studio and sing with the boys. He was very opinionated, felt he was a great influence on the success of the band - and maybe he was - and when he came to a session, he would take over as producer. Brian loved his father a great deal, but didn't want to get into a power-play with him, so he'd step aside and let Murry do his thing. Murry was always putting down everybody, and he was always urging the boys to "sing out and treble up", as he called it. He'd get so excited that eventually he might get to a point where he'd say "OK guys, if you don't sing right this time, I'm gonna come out there and sing with you", and sure enough he'd be out there with them; but he'd stand off-mike and sing along with them. He didn't want to be recorded, but he wanted the energy he was imparting to be absorbed by the band. That's what Carl means, I guess.

AD: How did you get along with Murry?

SD: He was a very interesting person. I myself got along with him... a lot of people didn't. More didn't, I think. He had a very strong personality, could possibly be a bit obnoxious at times, but if you could put up with his little habits, then he wasn't such a bad fellow..

AD: "Diamond Head" sounds to me like it's been pieced together from two or more tapes, and I've heard tell that there's some SMILE stuff in there...

SD: Probably it was more than one tape... probably contains some SMILE stuff. SMILE tended to pop up here and there: Carl and I were always in the archives, trying to retrieve some of the material, because it was really good stuff, trying to work it in and build on it. The tracks were just that - tracks, nothing complete on them, so we used them where we could as foundations to build songs on. Brian wouldn't work with any of the SMILE stuff, even years later; wouldn't have anything to do with it.

• AD: So is the "woodshop" tag on the 20/20 version of "Do It Again" a SMILE relic?

SD: Yes. There's a story on the album, version of "Do It Again": we lost the master. I don't know what happened to it, maybe Capitol lost it when they did that weird album of just the backing tracks,

maybe it's in the archives... Anyway, the best copy we could find was one I'd made from the original test pressing on a Revox tape recorder, and it was mono, which is why the album track is synthesized stereo. And we added "The Woodshop" from the SMILE tapes: apparently Brian had all these top-flight musicians in the studio, playing horns, doing rhythm and stuff, and all of a sudden he stopped everybody and told Steve Douglas to go out and get a lot of tools - he wanted building sounds. So Steve went out and bought saws, drills, hammers, all kinds of tools, and Brian gave them to these musicians, who were all on a scale of maybe \$80 an hour, studio rent was like \$200 an hour... and there they all were, making like a building site. Brian was, at this time, experimenting with sounds and ideas. I really think he could've been a great success if he'd gone into motion picture scoring: that seemed like a natural progression for him, had not other complications arisen.

AD: And were 25 different versions of "Cabinessence" really assembled before the released one was decided upon?

SD: A couple, maybe, but not that many. While we're here (we were in Capitol studios at the time), that drum riser reminds me of something Dennis did for one of his songs on the album, but I'm not sure if you'll be able to use it in your magazine... Anyway... (He was right - great little story, very funny, very Dennis, but not family reading. Suffice to say it concerns side one, track five.)

AD: SUNFLOWER is one of the great Beach Boys albums, but how did you manage so many overdubs without using Dolbys?

SD: Oh, we had Dolbys, we just didn't use them. I've always been an advocate of valves, and as little gadgetry between mike and tape as possible. It's all a matter of miking and placement.

AD: On the back slick of SUNFLOWER, there are a couple of references to it being recorded in 'true stereo' and I've never really understood what that means.

SD: Just that: every instrument was recorded in stereo. Brother Studio at that time, as I'm sure you know, was Brian's home studio in Bel-Air.

AD: SUNFLOWER went through a few changes before it was released, and the only song from that period I know nothing about is one called "Walkin'" listed on the 16-track master reel.

SD: OK, I'll play it for you: here it is. (Steve fed an unmarked cassette into the car quad - not stereo, but proper quad, and quite mind-blowing it was too - and after flicking back and forth through some familiar tunes, let the tape roll... and "Take A Load Off Your Feet" eased out of the speakers). Sorry to disappoint you, but all they did was change the title. They hadn't finally titled it then, so I just called it "Walkin'" for purposes of identification. Lots of times they'd record songs without any titles, so I'd name them... just the first line, or "Carl's Love Song", "ABC Song" or "Song 155", something like that. Titles like that really throw people: you'd think it was all organised, but it wasn't. In fact, it was a pretty chaotic mess and looking back at it, for someone like you, trying to make sense of all the pieces, it can be very deceptive. Many of the Beach Boys songs in the archives are just fragments - incomplete, so this leads to a lot of confusion. They

may be named, they may be just tracks, complete or whatever. They'd come in one day, cut something, I'd hear it once, put it away and that would be it, and this is true of many days we spent in the studio... and I'm sure for most of their career. Now this tape is the first SUNFLOWER reference disc, February 18th 1970 (he was reading from the cassette case), and "Feet" didn't make it to the marketplace in its original form. Listen. (The song ran down to its usual end, and straight into "Carnival") Well, you can see why Warners didn't want that.

AD: Is that really Brian doing the feet?

SD: Sure. I set up about a dozen mikes in a big circle on the roof of his garage, which was flat asphalt, and he skipped and shuffled around in his bathrobe for about five minutes. One other thing about the track as released - the horns switch across the stereo, but it wasn't possible to remix it, so I actually cut that tiny bit out of the 16-track master and switched it that way, mechanically, by splicing it back in at the correct place.

AD: My all-time favourite Beach Boys song is "Cool, Cool Water", and I've never been exactly sure which is the SMILE bit.

SD: OK. The chant section of that song was one of the things Brian was working on for SMILE, and who knows what he had in mind for it. Now, we had two sections of the song to work with, and they'd been recorded at different times: what came out as the first part had been cut some six months after the second part. Anyway, we needed something to tie these two sections together, so we used that SMILE fragment, and I conceived the Moog part, making the wave sounds, and the Moog bass was added to tie it all together. Like I said before, the water drops had to be synthesized - that was done by the late Paul Beaver, but on both SUNFLOWER and SURF'S UP, I played a lot of the Moog, and I programmed all of it. In fact, the Boys made me join the union!

AD: Was there ever a LANDLOCKED album either prepared or intended?

SD: Between SUNFLOWER and SURF'S UP? No, but there are a couple of reference discs I had made up of material we recorded then. I guess you know about all the stuff from then that's around on tape, "Loop De Loop" and so on?

AD: Ah, yes, I do have tapes...

SD: Well, they didn't come from me, like most people think. There's only one place that stuff could've leaked out, and that's when I took the tapes to Artisan Sound Recorders to get the reference discs cut... and I'd know the guy if I saw him again. I was not too pleased, I have to say.

AD: I've read that Brian and Carl appear on Dennis's "Sound Of Free". Is that so?

SD: Could be. I really don't know, because there was so much going on, especially with Dennis. He did a lot of stuff then that was never finished, like this. He wanted a really big sound, so over the course of a few days, he took the time to overdub his voice, singing this one chord something like 350 times. If Dennis had had the right producer, he could've been great, great artist on his own ("This" was a fragment,

just under a minute long, Dennis singing solo for about three seconds before being joined by the 350 overdubs - the effect was staggering..)

AD: "Surf's Up" - the song.

SD: The infamous "Surf's Up"... like "Cool Water", that was also in a couple of sections, the first of which was originally cut for SMILE, to which we added some clicking keys and some sustained organ notes to tie it all together; Carl did the organ thing. Then we added the lyric, Van Dyke Parks' original lyric. He sings some of the backgrounds on that, by the way. The second, solo part was cut before the first part, and all we had was a mono tape from some TV show that Brian was on, just piano and Brian singing doubled. Those little "aahs" were added, and so was the bass, to tie it into the final section, but the bulk is that mono tape, synthesized into stereo. The final part was largely recorded without Brian - he didn't want to work on it. But after three days of coaxing, of him coming into the studio and walking out, in and out, he was finally convinced to do a part. I can remember it so well: he came down in his pyjamas, sang this "child is father to the man" part, and then he ran out. Bruce did a lot of backgrounds on the tag. I have a souvenir of that, if you'd care to lean over back and get that big sheet of paper. It was just left taped to a music stand, so I figured no-one wanted it. (I did as asked, unfolded the large cream sheet - and paused a while, the better to retrieve my eyeballs from the floor of the car and my lower jaw from my lap. Steve's "souvenir" was merely the lyric to "Surf's Up", hand-written by Brian in purple felt-tip pen, complete with corrections and additions. Turning the sheet over, another small shock, for following the well-known final couplet - "A children's song, etc..." were two scribbled lines in almost indecipherable pencil: a good few minutes eyestrain revealed "The father's life is done/And the children carry on." Hmmm...)

AD: (after a pause) How many of the other SURF'S UP tracks did Brian have anything to do with?

SD: Not too many... he played the organ on the "Tree" song that Jack Rielely sang lead on. I've got a sort of thing about organs, and this was just a portable pump organ, classically-voiced tracker action, one set of stops and pipes just above the keyboard. It might sound like a big church organ, with the echo, but that's what it was... and those birds in the background, I recorded four in the morning in Brian's Bel-Air back yard. Took a couple of Neumann mikes, stuck 'em up in the trees, came over at three in the morning and recorded just as it was getting light, when the birds were getting active: 'bout four tracks of birds there. Brian sang on "Til I Die", of course, and I guess you've heard the long mix of that. Well, (putting a tape of said version in the quad) I wanted them to do it this way, but they didn't... and I think history has borne them out. What they did was probably more commercial and made a better song. Basically, what I did was tack the track onto the front of the vocal part of the song, so you've got the complete track twice through, once as is, and then with vocals, and of course the fade. I mixed that version after work one night, and I'm glad I did. At that time a lot of my influence was in the assembly, the way songs were put together. As for the music, with the exception of adding little fills and leads - I could go through the records and pick out little parts I added myself, with their OK - I had very little to do with it. I'd put the songs together different ways, and the boys would pass judgement. Working with the Beach Boys was just fabulous for me: they're such marvellous musicians, and every single thing they

do is wonderful, each of the little parts. Sometimes I'd get so wrapped up in what they were doing that I'd want to put it out there and then, for the people to hear.

AD: And yet you parted company with the band not long after SURF'S UP was released...

SD: That was really a business thing. I was doing all this work, but I wasn't getting paid. Every time I mentioned this to someone, I'd get "Oh, we'll pay you when we get a hit single". Well, after a couple of singles off the album stiffed, I had to get my lawyers in. It was a real strange situation: here I was, suing them, and still working for them. I used to say each day I went in, "Well, who's winning today guys, you or me?", we'd laugh and then get down to work. In the end it all worked out, but I don't recall the details.

AD: But you carried on working with Brian, on the SPRING project. Two questions: were there any out-takes, and exactly how much did Brian contribute?

SD: I don't recall any out-takes. We had a budget and didn't have the luxury of recording lots and lots of songs... I would say Brian contributed less than 10%. Very little as a matter of fact, maybe 5%, but 5% of Brian Wilson is a lot more than 100% of some other people. What he did was to come in occasionally and add a little part here and there. As for overall direction on the project - no, nothing like that. He was sleeping real late, getting up at four or five in the afternoon, coming down into the studio and saying "Hi everybody, where's my breakfast?" It was his wife's project: she wanted him to do more but he was just having a hard time with himself. That was a sad time. I did the final mixdown. In fact, I had to make Diane and Marilyn go away: I couldn't do it with them around, they were so inexperienced and afraid, so I'd mix it down and see how they liked it. Finally, Brian came in, said he liked it, and that was about it.

AD: Did you have anything to do with the 1973 Spring recordings?

SD: No, that was just the girls and Brian, and that guy from Minnesota, David... David someone.

AD: Sandler.

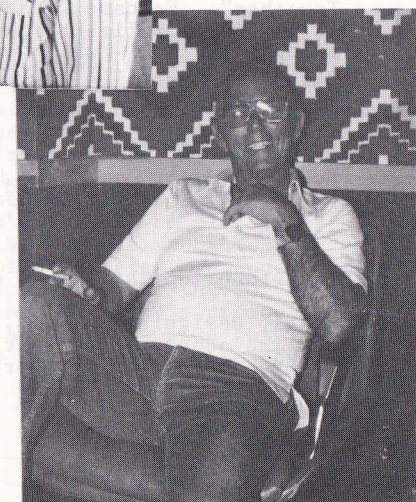
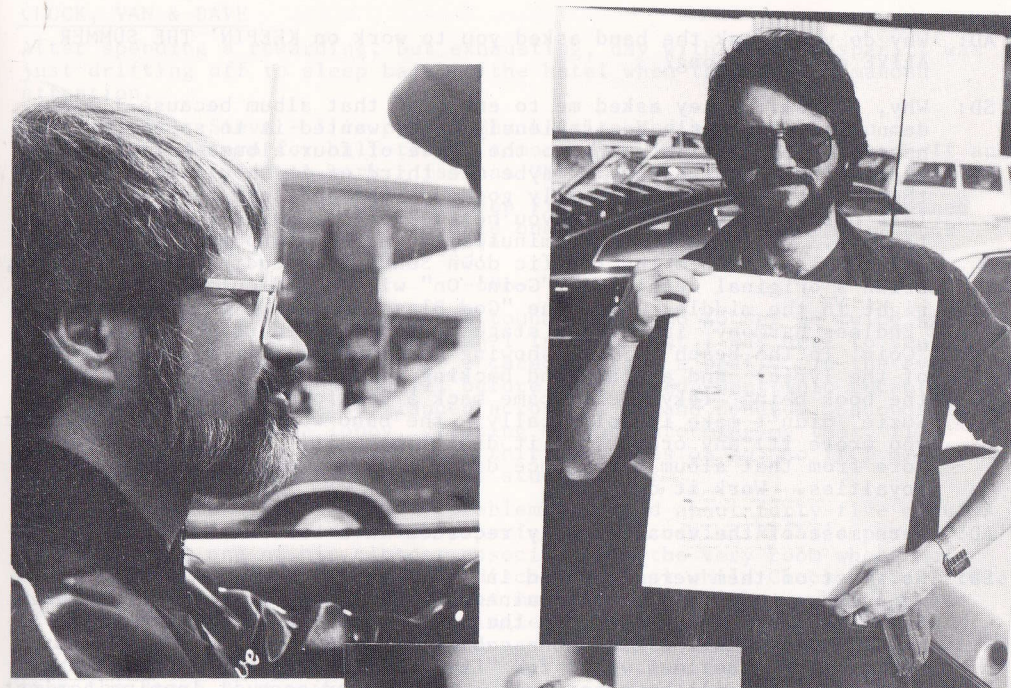
SD: If you say so. You know, I can't remember one single thing about him except that he could sound one hell of a lot like Brian when he put his mind to it.

AD: So some of the vocals are him?

SD: Right, and some are me... those songs about home and the mountain: I have a part in there ("Down Home" and "Sweet Mountain").

AD: I've heard that the HOLLAND version of "Sail On, Sailor" may not be as much of a new recording as we've been led to believe.

SD: I recorded that back in 1971, and the song that's on HOLLAND sure as hell sounds like the one I engineered. I talked to Carl about this and complained that I wasn't getting credit: he apologised, but the record was out, wasn't anything he could do about it, but I did receive credit on some subsequent releases.



Top left: Steve Desper, cruisin' down Sunset, March 25

Top right: the original "Surf's Up" lyric sheet, March 25
(photo by Steve Desper)

Centre: Lynda & Jasper Dailey, Beverley Hills, March 24

Bottom: Chuck Britz, United Western Studio 3, March 26

AD: Why do you think the band asked you to work on KEEPIN' THE SUMMER ALIVE after so long?

SD: Why, Andrew... they asked me to engineer that album because I'm a damn good engineer! No, seriously, they wanted it to sound good - haven't you been listening to the three or four albums before it? The music on that album... maybe one third of it should have been on there, but some of it's really good. I thought some of the songs left off were better - have you heard "Surfin' Suzie"? Push that tape in. (For the next few minutes, a series of rough mixes and out-takes disturbed the traffic down Sunset, including "Tell Me Why", Brian's original version of "Goin' On" with a ridiculous drum break right in the middle: just the "God Bless America" section of "Endless Harmony" in various stages: a completed rough mix of "Goin' To The Beach", Steve showing some surprise at my knowing most of the lyric: and a track and backing vocal for "Surfin' Suzie", the book being "Tokyo Suzie came back a California Girl".) "Surfin' Suzie" didn't make it politically - the band wouldn't give Ed (Carter, who wrote it) any credit, so it didn't make it. You know, I made more from that album than Bruce did: I was on scale, and he was on royalties. Work it out...

AD: Were most of the vocals really recorded in a barn at Al's ranch?

SD: No, most of them were recorded in the woods around Alan's place: we only went inside when it rained or snowed. I set up mikes among the trees, in creek beds, ran the wires into the barn where the console was, ran the headphone cables back out, and we did it that way. We cut the lead vocal for "Livin' With A Heartache" in the barn, I do recall, because Carl was drunk and sang it leaning against the wall. One way and another, that was a strange song: for one thing, Carl's the only Beach Boy singing on it. The backing vocals are Curt Becher and Terry Melcher. As it was a country-type song, I thought, let's go for a roughish feel, so instead of using the usual mikes, where you're looking at the wrong side of a thousand bucks, I used an old \$50 mike... and I really don't think it made any difference at all!

AD: How much did Dennis have to do with the album?

SD: Nothing at all, unless you count that old track, "When Girls Get Together". He came in about halfway through the session, listened to the four or five tracks we had rough mixed, told us what he thought of them - which was pretty negative - and walked right out again. I guess that he was more interested in Christine McVie at that time...

AD: Were you involved in the recording of "California Dreaming"?

SD: No... the last time I had anything to do with the Beach Boys was some stuff at Love Songs, after the KEEPIN' THE SUMMER ALIVE sessions.

AD: Just to bring this up to date, what are you doing now?

SD: Mostly designing studios, very little engineering work. Currently I'm the acoustic adviser on Tom Jones's air-conditioning system in his new house. Why are you laughing.....

AGD

CHUCK, VAN & DAVE

After spending a rewarding, but exhausting, day with Steve Desper, I was just drifting off to sleep back at the hotel when the phone demanded attention.

"Andrew, it's Steve - I've phoned Chuck Britz and he says if you can make it to Western for half-twelve tomorrow he can give you about half an hour before he goes to work. Is that OK?"

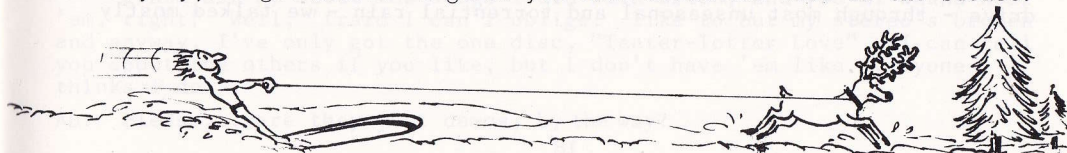
I mumbled my thanks, and before sleep finally caught up with me, opened my diary and re-juggled the schedule one more time; it now read "Chuck 12.30 / Leo ?vid / Van (phone 3.15)"

-oOo-

At Western the desk clerk seemed a touch surprised to see me twice within 24 hours, and slightly more so when I informed her I was here to see Chuck. He wasn't in yet, but if I cared to take a seat... In the event, I had just a few minutes to kill before he arrived, went into reception to collect mail and calls, glanced across at me and nodded. Seconds later he was back out in the lobby, greeting me and informing me that, like Steve said, he could only spare me thirty minutes or so, so if I didn't mind talking in the control room of studio 3...?

However, due to a few technical problems, we had about forty-five minutes together, and it was a definite experience, discussing Brian's past triumphs with one of his closest associates in the very room where most of them were recorded. I rapidly discovered that while Chuck was a little vague on titles, he had an excellent musical memory; thus, when I asked if he'd engineered the Survivors single, he thought and said the name didn't ring any bells... but as soon as I started singing, "Wop, Wop, what I do", the recall was instant. His affection for Brian - rather than the Beach Boys - was obvious, and when I mentioned I'd met with him earlier in my stay, he asked if I could get a message to Brian to give him a call, just to say Hi. I asked when had he last worked with Brian, and got an unexpected answer: "Bout three, four years back... I guess he was in here more for therapy than to make music, and they figured I would be the engineer he'd be most comfortable with. Anyway, it wasn't too pleasant: all we did was bits and pieces, hardly finished anything (I hummed a few tunes and established we were talking about Brian's basic tracks for "Sunshine", some other KTSA rejects and a few reworked oldies, such as "My Solution" and "Shortenin' Bread"). About the only one we finished was a song about some girl, later on. I think Dennis produced it (I sang the chorus of "Stevie"); that's it. Dreadful vocal Brian did on it..."

In similar fashion I wandered through the early and mid-sixties with Chuck, checking out some long-held suppositions and shaky facts until he told me he was sorry, but he really had to get to work. I thanked him for his time, then remembered one last question: "Did you do "Fire" here?" He grinned. "Yes, and a damned expensive session it was too. Cost us a small fortune in mikes." I pulled a quizzical face. "It was a crazy session. For starters, we had everyone and their dog in there - really. Brian had his dogs, the ones you hear on the PET SOUNDS album in with him, and they weren't too well trained, ran all over the place. One vanished for about a quarter-hour and just as we were about to send out search parties, back it trots. 'Bout two minutes later, someone from upstairs comes bursting through the door, screaming for the dog's hide: turns out this dog had wandered upstairs, into this guy's office and cocked it's leg over him and his desk. Brian nearly bust a gut laughing ... anyway, it got worse. I guess you know about the fire in the bucket?"



Well after a bit, it was tricky seeing across the studio, so we doused it, which was a big mistake. The idea took on, and 'bout every five minutes or so after that, someone'd let off a fire extinguisher. Like I said, cost us a small fortune in mikes..."

-oOo-

The interview with Malcolm Leo, at his offices just down Sunset from Western, didn't take place as he was in Las Vegas on other business; on the other hand, I did get to see the video, as related elsewhere.

-oOo-

Before leaving for Western, I'd phoned Van Dyke Parks and arranged to meet him at his place sometime after four, but a few snags with the equipment at Malcolm Leo Productions ensured it was about half-four before I left the office and later still before I could get to a phone. In the event, it didn't matter too much for, as Van's wife explained, he wasn't home yet but as I was expected, come on over anyway. She then gave me block by block instructions on how to get there, "because if you don't know where we are, you'll never find us!"

For the benefit of the newer fan, I should explain that Van Dyke Parks, as well as being a cult figure in his own right, was Brian's lyricist and general collaborator during the enigmatic SMILE era - which should explain why I wanted to see him...

A bus trip and a bit of a foot-slog later, I was installed in Van's front room, helping his wife and two small children dip hard-boiled eggs in preparation for the upcoming Easter weekend, not exactly what I'd had in mind but nonetheless enjoyable. Van himself rolled in about an hour or so later and, whilst the years had inevitably added a few grey hairs, the ideosyncratic diction and sentence construction were as strong as ever. Unfortunately - for me - his first comment rather dashed any hopes I might have had regarding some SMILE revelations: "I'll wager I can venture at the main thrust of your inquiry, and I'd have to say before all else that to adequately respond to your questioning, I would have to reflect upon the subject at some length beforehand... So, if following your return to Europe you would care to mail me your questions, I would be pleased to comply to the best of my ability... or, seeing as you have tracked me down, give me your specs and when I'm in England later this year, as I could very well be, I shall rattle your cage and the curiosity shall be satisfied." I couldn't argue with that, could I?

So, the remainder of the evening was spent in a general discussion covering Van's recent activities. However, it was inevitable that the subject of Mr Wilson should crop up now and then: "You know, just a few months back, I received a communication from the good Dr Landy, requesting me to supply some lyrics for one of Brian's latest compositions entitled "Black Widow". Can you assimilate a Brian Wilson song on that theme? Whatever, I agreed, with the proviso that I relate directly with Brian; the doctor offered to send me a tape of the song, but I don't work that way. I stated this, and I haven't heard from his since."

-oOo-

Some twelve hours later, I was sitting in the lobby of my hotel, waiting for Dave Leaf to drive me to the airport; not the ideal meeting, but given that I'd missed him completely over the course of ten days back in 1981, any contact was welcome, especially as a mutual friend assured me that, of anyone I met in LA, David would impress me the most. And so it was (the studio excepted, of course); during the half-hour or so drive - through most unseasonal and torrential rain - we talked mostly

about the update of David's seminal biography of Brian, which was now being held for the release of the new album and had been re-scheduled for the Fall. The 1978 original issue was excellent enough, and from what I was told, the update can only uprate that excellence.

Had not my flights been booked months in advance, I would've certainly made the effort to fix a longer meeting with David; but airplane schedules are an inflexible animal and I was expected in Philadelphia that evening, so it was a case of being thankful for what I'd got. One day I'll get to see you properly, Dave...

AGD

"THANKS FOR THE HAT, JASPER"

When I first wrote to Jasper Dailey, I was half expecting either no reply or word that he's passed on, for in the only photo I'd seen of him - taken in 1967 - he was by no means a young man. Therefore, I was pleasantly surprised when his wife wrote back to say he'd be pleased to see me and talk about the Beach Boys.

A word of explanation for newer fans: Jasper's association with the Beach Boys goes back to 1966 (as far as I knew) when he was a frequent visitor to the sessions which failed to produce the SMILE album. Though not a photographer by profession, it's by his numerous candid shots of these legendary sessions that he's best known. The following 'interview' is actually something of a fabrication, for whilst Jasper did actually say everything attributed to him below, it was over the course of an evening and the following morning, and scattered amongst a welter of recollections of sessions by just about every sixties star recording in LA. Jasper's photo archives are immense and occupy an entire room of his comfortable West LA home.

After I'd made a fruitless cross-suburb journey in pursuit of some supposed 'new' archive tracks, I called from a phone about a mile away from his house. When I suggested walking over, I was told firmly to stay put and watch for a blue two-door driven by a silver-haired man. Within ten minutes I was seated in Jasper's study, leafing through his amazing archives and gathering the occasional BB snippet.

-oOo-

AD: How did you get into the candid studio business?

JD: Made friends with a guy called Hal Blaine who drummed on just about every record that was ever a hit and recorded here. I used to tag along to his sessions with the camera; no-one minded back then. Oh, once in a while I got bounced out, and I never did get into any Spector sessions, but eventually I got known and then there was no problem.

AD: When did you first meet Brian?

JD: It was at a session for his wife and her kin, way back in the sixties, early sixties. "Surf Something" was the title... and I recall I suggested the title for the flip. I always liked kiddy games and I told Brian he should do a song about playing hide-and-go-seek. So he did, and that was the flip of this single. (For the record, the song Jasper couldn't recall was "Pray For Surf", recorded in June 1963. And the B side? "Hide Go Seek"...). After that I showed up at a lot Beach Boys sessions - they were always really open.

AD: So you had no idea as to what the SMILE sessions were all about?

JD: No, none at all - it was just Brian making music. I guess you're gonna ask me about the songs I did with Brian, and you'll wanna hear 'em, right? Well, 'fraid I can't oblige: like to but my stereo's broken and anyway, I've only got the one disc, "Teeter-Totter Love". I can tell you about the others if you like, but I don't have 'em like everyone thinks I do.

AD: Please... are they just demos, by the way?

JD: No, they're all finished, all proper recordings with all the studio guys on 'em. "Crack The Whip", that was another one of my kiddy titles, you know, when you're rollerskating, and you form this chain going round in a great big circle until the one at the end can't hold on anymore? That's cracking the whip, but Brian got ahold of the wrong idea, so he got this damn great leather whip in the studio and cracked it all over the place, recorded it and we made a song out of it. "Poppa crack the whip/Momma crack the whip/Junior crack the whip" was how it went, and every time I got to "whip", Brian'd crack the damn thing. The other stuff was even crazier.

AD: Other stuff?

JD: Yeah, one time Brian told me to go stand in front of the microphone and just say anything that came into my head, so I stood there for a good half-hour, reeling off what I'd done that morning and the day before, and what I thought of the day's news and so on. Never heard the tape again - in fact, I had to keep asking to get "Teeter-Totter Love". After Brian stopped using Western, Gold Star and the rest of the studios, and started recording at home, I kinda lost touch with him and the rest of the guys... but then I was already easing off the pop stuff and getting into country anyway.

AD: When did you last see Brian?

JD: Not so very long ago. Culver City I think it was... anyway, I bumped into him and his... companions, I guess you'd call them coming out of a movie house. He'd not seen me for lord knows how long - 'course I knew him from the TV and papers - but he just waved and said "Hi Jasper, nice to see ya again" like we'd met the previous day. A real nice guy... you know, I don't have but one Beach Boys record in the house: "Surfin' USA", and I've not played that in years.

AGD

POLL NEWS

Please continue to send in your top ten favourite officially released tracks for the next poll. We've received some lists but we want lots more, especially from all you new subscribers.

Top three so far are "Surf's Up", "Don't Worry Baby" and "Please Let Me Wonder". (Amazing how the last track seems to have grown in stature over the years.) Let's hear from you!

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SURFIN' AGAIN. Jan & Dean read it! The Monkees read it! Papa Doo Run Run read it! So why don't you read it?? The issues of this Jan & Dean magazine are compiled with the help of Jan Berry and Dean Torrence and each number includes all the latest news on the duo; detailed record reviews; lyrics to unreleased songs; discographies; trivia; etc. Only £4/\$8 (cash please) for six all in English, Bust-your-buns, Fun-in-the-sun bumper issues! Write to: Danny Bossard, Gotthelfweg 9, 5036 Oberentfelden, Switzerland. DON'T MISS IT!!

FOR SALE: Beach Boys A/C Edition 1 (Mint), David Leaf's "California Myth" book (Ex.), SAE Eric Holmes, 15 Marigold Ave., Clacton on Sea, Essex, CO16 7DZ.

TAPE TRADES wanted for the following programmes - Knebworth 1980, Lincoln and Crystal Palace Bowl 1972. All in VG condition. Brian New, 57 Priory, Wellington, Somerset, TA21 9EL.

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ANSWERS:

CRYPTIC WORD-SEARCH

1) Smile; 2) Boogalooed; 3) Land Lock-ed; 4) Marcel-la;
5) I Get Around (anagram); 6) Passions; 7) P-et Sound-s; 8) Surf's
Up; 9) Wild Honey; 10) California (anagram) 11) Br-ian;
12) Trader (anagram). The letters in the vertical column should read:
"Son Lines Wind". A little juggling will produce the final solution:
Dennis Wilson.

LATERAL THINKER:

Take the initials of the words in each phrase and you'll find they match the initials of the tracks on the Beach Boys' last album (including Male Ego). The only one missing is "California Calling" which is, of course, the title of the piece.

NEWS

Generally a quiet time of the year Wilson-wise as the band are taking a rest until the New Year, having wound down their 1985 touring season. When the Boys regroup in 1986 plans for the 25th anniversary year will be thrashed out, so currently all recording and overseas touring plans are on hold. Towards the end of the recent US concerts, the Boys (minus Brian) put in an appearance at the Farm Aid benefit show, a sorta Live Aid for impoverished American farmers; similarly towards the end of the gigs, one of the new songs, "Crack At Your Love", has been dropped from the set.

The third US 45 from THE BEACH BOYS "She Believes In Love" (the "Again" appears to have been dropped somewhere along the line), failed to crack the Billboard Hot 100, and only just scraped into the Adult Contemporary chart, entering at 29 on 26th October and subsequently rating 27-26-26-22. So much for chart momentum, despite the band having hired a promotions service especially for the single...

Other record news is seasonally thin: The Carl/Olivia Newton-John duet, which is featured on Olivia's SOUL KISS album is due for release in the UK sometime in January. Slightly further removed from the immediate Hawthorne homestead, Warner Brothers have released a Kurt Weill tribute album, LOST IN STARS, containing Weill songs performed by the likes of Sting, Lou Reed... and Van Dyke Parks, to whom happy 45th birthday for 3rd January. Finally, the Capitol RARITIES compilation has been deleted in the US.

Brian's solo project: those holding breath might as well exhale, as discrete calls to Tinseltown reveal that the man is still selecting demos and fine-tuning same, and has yet to set foot in the studio. On the general subject of recording, the Honeys recently dropped STOMP a line (honestly), telling us that they'd penned some new material and were about to record same; no titles advised, but thanks for the thought, girls.

The Beach Boys could well find themselves at the top of the album chart this Christmas along with 17 other artists on the latest volume of NOW THAT'S WHAT I CALL MUSIC - THE CHRISTMAS ALBUM (NOX 1) "Little Saint Nick" is the selected track in amongst Paul McCartney, Queen, Elton John, Wham, Band Aid and all the other Xmas hits. The single version with the bells is the one included.

Bootleg corner: as of writing we've not seen one, but a 'new' double boot has been announced, comprising the 1977 CBS Convention in London (hence the qualification) which the band chose to play instead of the projected UK/Europe tour. The gig itself wasn't too shabby, and we'll let you know how the album measures up.

David Leaf's book has finally hit the stores but only in the US at present. Those who have laid hands on the Dean Anthony tome and are wondering who the hell the fat guy in the cowboy hat is towards the end of the book, 'tis Hank Williams Jr., who shared the 1984 4th July show. Who's sharing the mike with Alan three pages earlier is a damn fine question...

Wear it with pride: the band have leased their name to a range of sports-wear to be marketed by Hobo Clothing next year. Next, a range of Mike Love hats? BJ shorts?

A new quiz book by our own John Tobler, "Rock & Pop Brain Busters", is now available from Zomba books for £2.50. Included is a section with twenty questions on the Beach Boys. Buy a copy and test yourself, your family and friends. Great fun.

And finally, it's official - the Beach Boys are part of American culture. Says who? Sez ex-actor and part-time president Ronnie Regan, just prior to jetting off to Geneva with the intent of stopping the world becoming one large cinder: Ron's got plans for cultural exchange as well, and to this end observed, "Imagine if people in our nation could see the Bolshoi Ballet again, while Soviet citizens could see American plays, and hear groups like the Beach Boys..." Imagine indeed! We venture that someone would be getting less than a fair deal, should this come to pass... Still, any publicity is better than none, though there's no truth in the rumour that His Loveship is even now reworking the lyrics of "East Meets West" (but don't think he wouldn't!).

AGD & MIKE



"Looks like we've re-started cultural exchanges."





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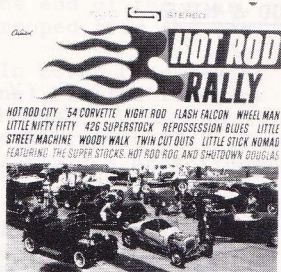
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Date: 16-4-85

Dear ALAN,

Thank you for your interest in the Beach Boys. STOMP is, in essence, the UK Beach Boys Fan Club (although we don't actually use that title); the first issue appeared in May 1977, since when it has expanded from the initial eight pages to the current twenty page format.

STOMP is produced entirely voluntarily by a board of knowledgeable and devoted fans. The magazine is published in February, April, June, August, October and December. Each issue is packed with news, reviews, letters and general information. The magazine boasts subscribers world-wide, and is held in very high esteem by the leading Beach Boys authorities.

The major STOMP spin-off is the yearly convention held in September within easy reach of London. Lasting about six hours it's primarily a social gathering, enabling usually far-flung fans to meet - at least once a year - a large number of like-minded people. Other features of the convention are an auction, a raffle, the chance to add the missing discs to your Beach Boys collection and the screening of videos featuring the group.

The subscription rates are as follows:

UK - £4.00 Europe/USA - £7.00* Australasia/Far East - £8.00*
(*includes Airmail).

Cheques, Postal Orders and International Money Orders made payable to BEACH BOYS STOMP. (Overseas subscribers please pay by IMO only).

The subscription rate is for six issues and a renewal advice will be sent with the last issue of the subscription.

Thank you again for writing and I hope that I will be hearing from you soon (at the STOMP address).

Sincerely

Mike Grant

MIKE GRANT
Editor

